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Week of July 21, 1952

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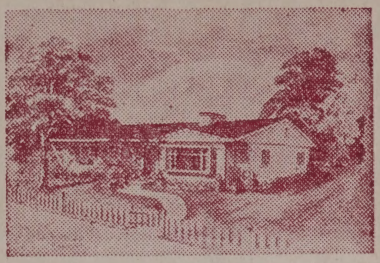

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THE CAPE PLAYBILL

Volume 4 No. 4 **Week of July 21, 1952**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

PLAYHOUSE PERSONALITY SKETCH

By DONALD G. TRAYSER

As antique collectors well know, age imparts to fine things a patina, a mellowness, a quality both tangible and intangible that is unmistakable even if not always subject to chemical analysis. Age does things to buildings and human institutions, too. Thus, quite naturally, one would expect that a quarter of a century's existence as a living and functioning theatre would impart to the Cape Playhouse some special quality setting it apart from all other summer theatres and giving it a distinctive flavor, a personality.

Can an inanimate thing such as a summer theatre, essentially an old wooden building in which plays are produced for two months each season, acquire a real personality? Why, of course! One need only look about one, feel, think, imagine, recall things unseen and gone before, and then consider the present. Does not a real personality materialize here?

Tangible items contribute to this personality. For one, there is this Playhouse building, remodeled from a 1790 Cape Cod meetinghouse, whose rafters once rang with echoes of hellfire and brimstone sermons. What a contrast: where the parson once thundered the show now goes on. Then there is the Playhouse lot with its many interesting facets. Beautiful gardens once flourished here, then waned and now begin to thrive again. The handsome and aesthetically satisfying Cinema and the new Arts Center form major monuments on the terrain, while bit roles are played by split rail fences, old post lanterns, rambler roses, star-lighted skies, and the full moons ordered up twice each summer.

Down behind the Playhouse lot a wisp of water known as New Boston river meanders westerly into Chase Garden creek and joins the ocean at Bass Hole. This stream, historians say, is undoubtedly the river "flowing east to west" noted by Thorvald, son of Eric the Red, when the Norse visited in 1007. So it goes, and a conjurer-up of the shades of things past could have great fun hereabouts.

Interesting indeed, but it is not the memories of times long gone by, nor the mellow charm that permeates the meetinghouse, nor the landscape, nor the pleasing aspect of all that meets the eye at dusk, that creates the real Playhouse. These things help but it is the immediate past, the quarter of a century of good theatre that has been spread out here, that gives the Cape Playhouse its character. It is the long list of distinguished actors, distinguished plays and distinguished performances presented here, the new paths and techniques and ideas used by Raymond Moore and Richard Aldrich that have made the Cape Playhouse ever so much more than just another dot on what is nowadays rather tiresomely called the barn or strawhat circuit.

A simple calculation will show that here on the Playhouse stage more than 200 plays have been produced. Think of it: more than 200 old faithfuls and new unknowns, comedies and dramas, musical plays and revues. Two hundred opening night curtains each unveiling a new venture. If some productions have been slightly less than memorable, small wonder; the real wonder is the high qualitative average. Here a new page is always being turned, a new week is always coming up. It is as though the Playhouse were born anew each Monday evening.

That the Playhouse ups so heavily outweigh its downs, as witness its survival and continued good health for a full quarter of a century, is direct testimony of the theatrical skill and intelligence of the two principals who have shaped its course so ably, Mr. Moore for the first long spell, and Mr. Aldrich for the past dozen years.

Moore's making a public trust out of the whole Playhouse lot and its several enterprises has given an added color of public interest to this Dennis institution beyond that of the usual summer theatre. As so often happens on the Cape, things turn out differ-

ently here, and what started out as a summer theatre alone and became the best, has now blossomed into a center of the arts. The Cape is unique, people say, and certainly the Playhouse doesn't break with this tradition. Happily, age hasn't aged but only mellowed it. The secret of this vitality is that with all the tradition and beauty around it, the Playhouse looks forward not backward. Mr. Aldrich is aware that it is the here and now that counts and that the future comes next week. The present and future of any season begun with such productions as "Lady in the Dark" and "The Moon is Blue" is not only secure, it is notable.

Which is to say again that the Cape Playhouse has acquired a real personality and a charming one, and we like it.

(Mr. Trayser has been a Playhouse first-nighter since the first first night in 1927, reviewing for the New Bedford Standard, the Boston Globe and now the Falmouth Enterprise. He is clerk of courts for Barnstable county.)

FOR THE FINEST IN ART

The Cape Art Center continues its showing of outstanding sculpture, drawings and watercolor through Monday, July 28. Under the auspices of the Cape Cod Art Association, Chaim Gross, Vernon Smith and Sheila Burlingame are represented in the exhibit of sculpture. Watercolors and drawing are exhibited by Chaim Gross, G. Hondius, James Wingate Parr, Sol Wilson and Murray Kupferman.

Just as you are discriminating in your selection of fine theatre, we know that you will find the very finest in contemporary art at the Cape Art Center which has planned five exciting showings to include a modern exhibition, a portrait showing and a superb exhibition on loan. The gallery, which is located between the Cape Playhouse and the Cape Cinema, is open daily except Sunday from 1 p.m. to 5 p.m. and again in the evening from 7 p.m. to 9 p.m.

AN AWARD FOR MAMA

Immediately following her engagement at the Cape Playhouse Peggy Wood will embark for Norway to be greeted by King Haakon VII. His Majesty will present the star of "Here's Mama" with a Norwegian government citation, which will take note of the service rendered by "The Mama Show" in cementing friendly relations between Norwegian and United States governments.

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FORTHCOMING

"BALLET VARIANTE" which comes to the stage of the Cape Playhouse for one week only beginning Monday, July 28, brings together in their own company two of the ballet world's brightest luminaries, Mia Slavenska and Frederic Franklin.

Mia Slavenska is numbered among the small handful of dancers performing today who have achieved the rank of Prima Ballerina Assoluta. The beautiful red-haired ballerina first came to America in 1938 as one of the stars of the Ballet Russe de Monte Carlo. She was already known to American dance lovers for her superb performance as the tragic star of the prize-winning French motion picture "Ballerina." Although she was then still in her teens, her reputation as a dancer of rare talent had already been securely established in Europe.

After making "Ballerina," Slavenska joined the Ballet Russe de Monte Carlo and left the company in 1944 to form her own concert company the "Ballet Variante." Miss Slavenska has been acclaimed for her roles in "Seventh Symphony," "Swan Lake," "Ghost Town," "Gaite Parisienne," "Sylphides," "Scheherezade," "Giselle," and "Coppelia."

Owing to his extraordinary versatility and range, Frederic Franklin has partnered more of the world's leading ballerinas than any other dancer. Franklin, whose dance career began in English music halls and who even partnered the famous Mistinguette for a time, has danced with Alicia Markova, Alexandra Danilova, Tamara Toumanova, Yvette Chauvire, Nathalie Krassovska, Lubov Roudenko, Tania Riabouchinska, Mary Ellen Moylan, Agnes de Mille and Mia Slavenska, to name just a few.

The blonde Englishman with the infectious smile was the Premier Danseur and Maitre de Ballet of the Ballet Russe de Monte Carlo for the past fourteen seasons. He has won critical accolades for performances ranging in style and technique from the Cowhand in Agnes de Mille's 'Rodeo," to Prince Albrecht in the classic ballet, "Giselle." Before joining the Ballet Russe in 1938, Franklin taught ballroom dancing, appeared in English musicals, and danced with the Markova-Dolin Ballet.

Alexandra Danilova who joins the "Ballet Variante" as its guest artist needs no introduction to balletomanes. Madame Danilova also proudly bears the title of

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Prima Ballerina Assoluta and is unquestionably a dancer of cherished tradition. She is not only a supremely gifted artist, but she also has a vividness of personality both on and off stage. Danilova is the only dancer trained at the famed Russian Imperial School who is now dancing in this country. She studied her art at the fountainhead of ballet and in accordance with three centuries of classic dicta.

Born in a suburb of Leningrad, Danilova was eight when she was admitted to the Imperial School. Upon graduation, she danced at the Maryinsky State Theatre of Opera and Ballet and toured with its company in France and Germany. In Paris, she won the admiration of the great impresario Diaghileff who invited her and other members of the troupe—namely, George Balanchine, Tamara Geva, and Efrem Kurtz—to join his company. Danilova came to America for the first time with the original Ballet Russe in 1933 and her success was instantaneous.

She remained with that company, except when she appeared as ballerina in the Broadway operetta "The Great Waltz," until 1938 when she became Prima Ballerina of the Ballet Russe de Monte Carlo. Among her most famous ballets are "Coppelia," "Swan Lake," "Gaite Parisienne," "Giselle," "Le Beau Danube," "Raymonda" and "Boutique Fantasque."

Madame Danilova, at the height of her brilliant career, left the Ballet Russe this year to dance as a guest artist with the major ballet companies of the world.

A diversified program has been scheduled to include the great classics and contemporary ballets which have established

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Week of July 28
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the names of Slavenska, Danilova and Franklin as artists of the first magnitude.

Nicholas Orloff is also featured in "Ballet Variante" with a brilliant Corps de

Ballet. Evening performances which continue through Saturday, August 2, will begin at 8:30 with matinees on Wednesday and Friday at 2:30.

A NOTE OF THANKS

The Cape Playhouse wishes to express their appreciation to John Lane and the entire staff of the Ogunquit Playhouse for their cooperation in the production of "Here's Mama," which received critical accolades in its premiere performance at the Ogunquit Playhouse last week.

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Ticket reservations will be held until 7:00 Evenings; 1:00 Matinees.

WEEK BEGINNING MONDAY, JULY 21

RICHARD ALDRICH presents

PEGGY WOOD

in FRANK GABRIELSON'S New Play

HERE'S MAMA

with the ORIGINAL CBS-TV Cast

JUDSON LAIRE **ROSEMARY RICE** **ROBIN MORGAN**
DICK VAN PATTEN **RUTH GATES** **LILIA SKALA**
G. ALBERT SMITH **CARL FRANK** **JANET PARKER**
and **KENNY DELMAR**

Staged by RALPH NELSON Settings designed by Paul Bertelsen

("Here's Mama" includes some of the characters in Kathryn Forbes' novel "Mama's Bank Account")

CAST

Katrin	ROSEMARY RICE
Dagmar	ROBIN MORGAN
Nels	DICK VAN PATTEN
Papa	JUDSON LAIRE
Mama	PEGGY WOOD
Aunt Jenny	RUTH GATES
Gunnerson	CARL FRANK
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Maggie D'Angelo ..... **DAPHNE MAYO**
Maid ..... **GRETCHEN LONG**
Anna Maria ..... **JILL McANNEY**

Produced by CAROL IRWIN

SYNOPSIS OF SCENES

The entire action takes place in San Francisco, 1912

ACT I

Scene 1 The Hanson House, Evening.
Scene 2 A Telephone Office.
Scene 3 The House, a few days later.
Scene 4 The Street, a few days later.
Scene 5 The House.
Scene 6 A Florist Shop.
Scene 7 The House.

ACT II

Scene 1 The House, two days later.
Scene 2 The San Francisco Waterfront.
Scene 3 The House, later.
Scene 4 The Street, the next day.
Scene 5 The House, Thursday night.
Scene 6 The Street, the next day.
Scene 7 The House, that evening.
Scene 8 Backstage at the Opera.
Scene 9 The House, later.

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ACKNOWLEDGMENTS

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Mr. and Mrs. Roland Allen, Robert C. Eldred Antiques, Wallace H. Furman Antiques, Gilpin's Antiques, Mrs. Charles Minot Hayden, Margaret Hall of House of the Clipper Ship, Lichtis, Pfeiffer's Antiques, Surrey Forge Antiques, Louis Dean Radio Store, Yarmouth Greenhouse.

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Paul J. Phillips ..... Asst. Stage Manager
Frederica Hart ..... Asst. Stage Manager
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FIRE DEPARTMENT

TONIGHT AT 8:30

PEGGY WOOD (Mama). "She never seems to be acting but just playing a regular mother's role . . . always a tower of strength and understanding, regardless of the situation . . ."

This comment by Director Ralph Nelson describes Miss Wood's portrayal of the starring role in "Here's Mama," and in the CBS-TV "Mama" series from which the current play stems.

Although the "Mama" series is only in its third year of television, having started

July 1, 1949, "Mama" and her brood have achieved an air of permanence and nation-wide popularity so completely true to life are their problems and situations.

The public met "Mama" first in Kathryn Forbes' novel, "Mama's Bank Account." She came to the stage first in John van Druten's "I Remember Mama." Next she appeared in films. Now she returns to the stage in Frank Gabrielson's new play, "Here's Mama." Mr. Gabrielson has by the way authored most of the television scripts.

Born in Brooklyn, Peggy Wood studied opera as a child, but her future, it was discovered, lay in the theatre rather than the opera stage. From the chorus of "Naughty Marietta" in 1910, it took her but six years to achieve her name in lights on Broadway, in a show called "Maytime."

In 1925 she established herself as a dramatic actress in "Candida" Since then her theatrical background has filled two full columns in "Who's Who in the Theatre." Some 60-odd productions are listed in which she has been identified or starred.

Peggy Wood has also appeared in films. In fact her "Mama" role is far from strange because she was type-cast in the film capital for mother roles. This resulted in her appearance as mother of Joan Bennett in "The Housekeeper's Daughter;" of Ginger Rogers in "The Magnificent Doll;" of Barbara Stanwyck in "The Bride Wore Boots;" and of Betty Hutton in "Dream Girl." Some of her

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great successes have been the two Noel Coward hits, "Bittersweet," and "Blithe Spirit," and with George Arliss in "The Merchant of Venice."

She is not unfamiliar to Cape Theatregoers for she is well remembered for her starring roles in "The Bride," "Candida," and "The Taming of the Shrew."

JUDSON LAIRE (Papa) regards his counter-real life casting as "Papa" in the "Mama" show, as his most fortunate television break. He has become a great favorite in a presentation which appears to be destined for many years of life on the coaxial cables.

He lives in a Pleasantville, N. Y. home that has been a family possession since the turn of the century. Between stage, radio and video assignments, he is an enthusiastic gardener, specializing in the cultivation of roses and chrysanthemums.

A native New Yorker, Laire made his professional debut with Jane Cowl in "Rain from Heaven," and was seen again opposite Miss Cowl in "First Lady." He achieved Broadway distinction several years ago with his portrayal of President Thomas Jefferson in "The Patriots."

ROSEMARY RICE (Katrin) has portrayed "Katrin" in the "Mama" television series for the past three years and prior to that was seen in eight Broadway plays, including "Dear Ruth," and "Junior Miss."

She was born in Montclair, New Jersey and, in high school there, with several friends formed a dramatic group which presented weekly plays. In one play, her talent caught the eye of a friend of George S. Kaufman. He introduced her to the producer who cast her as a fourteen-year-old in "Franklin Street." After two days of rehearsal she was given a more important role.

From "Franklin Street" she moved to the role of "Fluffy" in "Junior Miss" and, after a year on the road, joined the New York production of the play. Other stage credits include "The Naked Genius" with Joan Blondell, and "Brief Holiday" with Madge Kennedy. Miss Rice entered radio in 1945, and has been heard in innumerable serials.

ROBIN MORGAN (Dagmar). "For most of 'Mama's' big, fond audience," reported Time Magazine recently, "the family favorite is pig-tailed Dagmar, caught at just the right note of sentiment and practicality by nine-year-old Robin Morgan. In theory, each 'Mama' episode relates the story of a different member of the family; in practice, Robin often steals the show. Producer Carol Irwin observes with awe that radio-trained Robin has somehow developed a 'wonderful sense of timing.'"

Brown-eyed, blonde Robin Morgan was born in Lake Worth, Florida, in 1942, the daughter of Major and Mrs. Matthew Morgan. As a three-year-old she entertained servicemen in Florida camps and in the Breakers Hospital near her home. The family moved to New York shortly afterward. There she became a child model for the Conover Agency.

Later she became the world's youngest fashion commentator and then the world's youngest disc jockey. Watching "I Remember Mama" in the movies one day, she decided that if the story ever came to television she would like to play "Dagmar." She subsequently became "Dagmar," winning the role in open competition against 100 other child actresses.

DICK VAN PATTEN (Nels). Although only 23 years old Dick Van Patten is a real veteran of show business with more credits now than many big stars accumulate in a lifetime. He has appeared in some 15 major productions in a like period of years, and has played the running role of "Nels" in the "Mama" series since its TV inception in July, 1949.

His career started in the cradle. After winning three beautiful-child contests, he served as a Powers model for an 11 year period ending at the age of 14. He started his career as a child actor in 1935, playing the son of Elissa Landi and Melvyn Douglas in "Tapestry in Gray." Since then he has played opposite practically every outstanding personality in the theatre.

Successes in which he has appeared are: Thornton Wilder's "Skin of Our Teeth," "The Land Is Bright," "Watch on the Rhine," and "O Mistress Mine." In the latter play he was seen as son "Michael" with Alfred Lunt and Lynn Fontanne on Broadway for three seasons.

RUTH GATES (Aunt Jenny) is the only member of the "Mama" cast to play in the original stage play "I Remember Mama," and she has played the role of Aunt Jenny more than a thousand times on Broadway, the road, in summer stock,

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and in radio appearances. Miss Gates is a TV veteran. She did her first show, a dramatic version of "Post Road," before World War II.

She has played the role of Parthy Ann Hicks in the musical "Show Boat" innumerable times. Only last summer while playing "Parthy" in Chicago, she was surprised when swarms of youngsters pursued her after a "Show Boat" matinee, asking for her autograph, not as "Parthy," but as "Aunt Jenny."

LILIA SKALA (Mme. Torsen) is a native of Vienna, Austria. After receiving a Master's Degree in architecture from the University of Dresden, she turned to the theatre and made her first stage appearance in Czechoslovakia in "Twelve Thousand" by Bruno Frank. Since that time she has appeared in a variety of stage and screen roles in Europe as the leading lady in Max Reinhardt and Albert Basserman productions. Her American debut was made in New York in "Letters to Lucerne." In Europe she was known for her portrayal of royal personages. This made her invaluable as technical advisor as well as a natural for the role of The Grand Duchess of Lichtenburg in "Call Me Madam," with Ethel Merman for two years on Broadway.

KENNY DELMAR (Spaffer Cullen). It is almost an American tradition that the New England Yankee and the Southerner have little in common aside from the fact that both are citizens of the United States. Their manner of speech is so diverse that conversation between the two is as difficult as an exchange of confidences between a semantics expert and a juggler of topical slang.

But Kenny Delmar is an exception to the tradition. A Bostonian by birth, the 40-year old veteran entertainer achieved nation-wide fame for his characterization of the repetitious, bombastic "Senator Beauregard Claghorn" on the Fred Allen radio program. During the life of that radio show, he received voluminous mail from Southern listeners, many of whom thought he was a bonafide legislator. All of them praised him for his staunch support of everything southern from shortenin' bread to Robert E. Lee. They also thought it fine that he refused to wear union suits and eat Northern Spy apples. Today, he carries cards which designate him as an honorary Kentucky Colonel and a Texas Ranger.

Kenny Delmar started in the theatrical profession at an early age, appearing in vaudeville with his mother, Fay Delmar. Also, as a child, he played in a D. W. Griffith movie with Lillian and Dorothy Gish. He entered radio in 1936, and ten years later went on to fame and fortune in the "Claghorn" characterization.

His name, by the way, is Kenneth Frederick Fay Howard, and he starred on Broadway in 1949 in "Texas Lil' Darlin'."

G. ALBERT SMITH (Telephone Salesman) has been on the Broadway stage for thirty years. For part of that time, he has been a talisman to Frank Gabrielson, having appeared to date in every play by that author. Aside from numerous appearances on the "Mama" television show, his Broadway shows have included: "The Wisteria Trees," with Helen Hayes, in which he played a Southern Judge with a taste for good bourbon; a natural association; he calls Louisville, Kentucky his home.

JANET PARKER (Sarahanne Jackson), another child of the theatre, has played many juvenile roles on screen, stage, television and radio. She gained great experience with The Pasadena Players in California, and with other groups in and around Hollywood. Her Broadway plays have been "A Tree Grows in Brooklyn," and "Salt of the Earth."

AN INVITATION TO TEA

The Raymond Moore Foundation and the Cape Playhouse extend a cordial invitation to the patrons of the Wednesday and Friday matinees to visit The Cape Art Center to be their guests for traditional Tea Time immediately following the final curtain of each Wednesday and Friday matinee.

FUN FOR ALL

With the advent of the month of July it is time once again for the Gala Outdoor Square Dance Festival. The proceeds from this gay festival which will be held on Friday evening, July 25, at the High School field in Hyannis will aid the all important Community Skating Rink Fund.

An exciting program has been planned to include, Exhibition Dance Groups, and Carlund's Promenaders supplying authentic Yankee Docey Doing Rhythms. Dick Anderson serves as MC aided by many prominent guest callers.

"Celebrity Time" proves as always to be one of the highlights of this festive occasion. With "Big Brother" Bob Emery as host a lineup of outstanding talent has been gathered together which includes, Sherm Feller and his wife, Judy Valentine, Banjo-playing Bob Roberts and stage luminaries from The Cape Playhouse, The Falmouth Playhouse and the Cape Cod Music Circus.

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